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Correspondence.

PARIS, March 8, 1855.

EIGHT days from to-day and it will then be too late to send to the Great Exhibition in the Champs Elysées, any picture or statue which the artist may desire to show to France and to the world. Every one is aware of it, and the hour, as it approaches, is watched with interest; all are hastening to be ready, for the doors close on the fifteenth, precisely at midnight.

Foreign artists have, generally, responded to the call made upon them; several works of Art have arrived, and others are upon the way. Germany promises to be worthily represented. Among the sculptors, Professor Kiss, of Berlin, will exhibit the model of a grand equestrian group called *St. George*, and the sculptors employed at Munich, by the King of Bavaria, will send a number of studies. A Hungarian by the name of DUNAISZHY has completed, in plaster, a statue which he calls *Pannonia*, and which is the symbolic idea of the Hungarian nation. Among the painters, several pictures are looked for from the Dusseldorf school, particularly the landscapes of ACHENBACH, and home-life scenes of LOUIS KNAUS.

Sweden has felt the inspiration of a Universal Exhibition of Art. The sculptor GUARENSTROEM has finished a statue of the chemist Berzelius, which has just been cast in bronze at Munich—Paris awaits it. Denmark will send something, but, as yet, we know not what. We can rely upon a large representation of the Belgian and Dutch schools. VERBOEKOVEN, the two STEVENS brothers, LEYS, MADOU, and DE BRAKELEER, will exhibit animals, scenes of familiar life, and landscapes. The "Plague of Tournay," by M. GALLAIT, has already been received; it will be one of the largest paintings in the Exhibition, being seventy-five feet in length. We shall be delighted if its merits correspond with its dimensions.

People begin to know now in Paris, and even to see some of the works destined for the Exhibition. I have been through several studies, and have remarked both pictures and statues which will, no doubt, produce a sensation. CAVELIER, author of the *Penelope*, so much admired in 1849, and who is one of the best among the young masters of modern sculpture, has displayed his usual genius in an affecting group called the *Mother of the Gracchi*; PRÉAULT has made a statue of Mansard, destined for the halls of Versailles; DURET, two charming figures; BOUFFROY, a bas-relief; LECHEYNE, a Stag Hunt, &c., &c. By the side of these long and well-known artists, a young sculptor by the name of CHRISTOPHE will exhibit a colossal statue of *Desolation*; it is a nude female figure, seated upon a rock; her hair dishevelled and head resting upon her hands; she appears absorbed in the eternal woe of her own heart. This figure is the work of a débutant, and it presents many defects; it is apparent, however, that the artist has closely studied form; it is, also, original in style, and evinces a true feeling for the requirements of his Art.

In Painting, we shall have all of our cherished masters. I mentioned in my last a few names and some of their works;

to these add HENRI LEHMANN, MADAME O'CONNELL, RIOARD, the landscapist DAUBIGNY, and the whole of that admirable school who portray with so much force of color and poetic feeling the mysterious beauties of Nature. RODAKOWSKI, who commonly paints only portraits, has composed a large battle-piece, a scene taken from the catalogue of heroic struggles which Poland, his country, sustained against the Russians. Mademoiselle ROSA BONHEUR, less ambitious, limits herself to the rendering of cattle and horses. DIAZ will, without doubt, respond to the call. CELESTIN NANTEUIL and HÉDOUIN, among the colorists, and others, have painted interiors, domestic scenes, &c., their inspiration drawn from the lives of the peasant and the poor. You are already aware that Academic Art, in the representation of great historical subjects, will be represented, in a great degree, by the members of the *Institute*. They have been permitted to withdraw from the church or the musée, as the case may be, the pictures painted by them in their younger days.

At the end of next week, the jury of examination begin their labors. The works sent being so much more numerous than is requisite to fill the space allotted to them, the jury will doubtless be rigorous in its judgment and strict in their admissions. If we had the honor of being consulted, we should request but one thing, namely, that no mercy be extended to a vulgar work, or to those sentimental productions which pander to the ignorant and unrefined portions of society; we should, on the other hand, advise the jury to be kind and discriminating towards young artists, whose works show more or less familiarity with actual facts, and who appear to study their Art earnestly, and aim to exhibit feeling or produce an idea. The French school would decline, if those who are appointed to watch its destinies should not encourage, by every possible means, the pure thoughts and earnest endeavor of those who feel the dignity and moral purpose of Art.

Next to the Great Exhibition, the public attention has been engaged with the sale of several valuable collections. Winter is the season for operations of this character, and first among those brought to the hammer stands the curious collection of engravings and etchings belonging to M. Norblin, formerly professor in the *Conservatoire de Musique*. He is the son of a distinguished engraver, known particularly for his copies of Rembrandt. M. Norblin always possessed a taste for Art. The collection of etchings by his father, composed of 485 prints, sold for 1,155 francs. Among the drawings there was a fine one by Berghem, which brought 965 fr.; the Three Graces, by Boucher, 215 fr.; a landscape by Van de Velde, 520 fr., and two charming drawings by Watteau, 215 fr. and 330 fr. I mention the most precious; the whole collection produced 25,600 francs.

Some days after we witnessed the dispersion, in the same manner, of a collection belonging to M. Callet, an architect. These sales prove beyond doubt, that notwithstanding revolutions and the changes of time, works of Art will preserve their value in France.

Horace Vernet, that improvisator with the brush, who works so rapidly and so

spiritedly, has just finished a picture which has attracted a select crowd of visitors to his studio. The composition is a souvenir of his last sojourn in Algiers. It represents the ceremony of the Mass performed at the foot of Mount Atlas. Horace Vernet aimed to give an effect of grandeur to his landscape, but the result is not very striking; what recommends the picture is certain portions of well-rendered detail, for Vernet is the first in all France to paint horsemen and soldiers. This work belongs to the Empress, who gave the Artist the commission for it.

The Industrial Arts have recently lost Froment-Meurice, who made a reputation for himself connected with the goldsmith's art. The exhibitions of Paris and London bear witness to his skill, or, to speak more correctly, to his feeling as an artist. He died in the full enjoyment of his reputation at the age of 53 years. Although he possessed but little invention, Paris will regret his loss for a long time, as he was one of those men who, for many years, exerted himself the most to unite in an ordinary pursuit the two forces which ought never to be separated, Art and manufacturing skill.

MANTZ.

ROGERS.—By the kindness of Mr. Solly, who never omitted an opportunity to serve me, I have been introduced to Mr. Rogers, the poet, a very distinguished and amiable man. He is one of the few happy mortals who have been able worthily to gratify a taste for the beautiful and elevated in Art. His house accordingly exhibits the accumulations of a long life in works of Art of the most varied and refined description, so that the visitor is at a loss whether most to admire the diversity or the purity of his taste. Pictures of the most different schools, ancient and modern sculpture, and Greek vases, alternately attract the eye, every object being placed with so just a feeling for the space assigned it, that the rooms are richly and picturesquely ornamented, without in any way being overloaded. Among all these objects, none are insignificant, while many are of the highest class of beauty. Cabinets and portfolios, also, contribute their treasures, comprising the choicest collection of antique ornaments in gold that I have hitherto seen, valuable miniatures of the middle ages, fine drawings by the old masters, and the most attractive specimens of Marc Antonio's and Albert Durer's engravings, in the finest impressions. The enjoyment of all these treasures has been heightened to the owner by a friendly intercourse with the most cultivated spirits of the age, including the most eminent English artists, by whom, especially by Flaxman and Stothard, Mr. Rogers possesses works of Art of the utmost beauty.—Dr. Waagen.

MUNICH.—Schwindt's Cycle of Ashenbrödel pictures have been exhibited since his atelier has been ready, by which a new era of modern Art is opened, as the coloring and naïve expression are most pleasing. Connoisseurs are reminded by the figures, of the old Florentine school, of Luca della Robbia, Ghiberti, and Berozzo Gozzoli, or even of Giorgione. Still, Schwindt's figures are eminently of German type, and next to Cornelius, this artist may be considered the most original of German painters. These delightful pictures will help to raise the renown the artist has already achieved.—*The Artist*.

The old Cathedral of St. Germans, in the Isle-of-Man, is past repair; and the diocesan talks of building a new one, as a sort of memorial to Bishop Wilson, who died in 1755.—*Ibid.*